

Monday, March 29, 2004  
7 pm. Walter Hall

Chamber Music Series  
Presents

WILMA AND CLIFFORD SMITH VISITORS IN MUSIC

## Eastman Brass

James Thompson, trumpet  
Doug Prosser, trumpet  
Peter Kurau, horn  
John Marcellus, trombone  
Don Harry, tuba

### PROGRAMME

**William Walond**  
1725-1770

Voluntary  
*trans. by Verne Reynolds*

**Verne Reynolds**  
b. 1926

Calls and Echoes

Suite for Brass Quintet

1. Toccata
2. Chorale
3. Scherzo
4. Arioso
5. March

### INTERMISSION

**Felix Mendelssohn**  
1809-1847

Quartet Op. 12  
*arr. by Verne Reynolds*

**Enrique Crespo**  
b. 1941

Suite Americana  

1. Ragtime
2. Bossa Nova
3. Vals Peruano
4. Zamba Gaucha
5. Son de Mexico

The Chamber Music Series has received generous support from the estate of the late Rubye Halpern and The Wolfe and Millie Goodman Foundation.

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# Programme Notes

## Voluntary

William Walond was an English organist and composer who spent most of his career as organist at Christ Church, Oxford University. In pursuing his duties as church organist, Walond composed many voluntaries which might be described as organ solos played during a church service but not forming a part of it.

There were several distinct types of voluntaries in use in England during the 18<sup>th</sup> century, one of which was called the Cornet Voluntary because it employed a trumpet-like mixture of stops on the organ. Using cornet stops, the right hand created a florid display while the left hand played an accompaniment on another manual.

This Voluntary is in two sections, the first being very stately and somber. The second section is a virtuoso display featuring the two trumpets.

-Verne Reynolds

## Calls and Echoes

*Calls and Echoes* was written in 1984 especially for Barbara Butler and Charles Guyer. The title refers to an early function of brass instruments when forerunners of the modern trumpet were used as outdoor signaling devices for the hunt or the military. The players are invited to perform from several different locations on the stage and at various spacing apart. Some of the calls are fast with immediate echoes, while others are slow with correspondingly delayed echoes.

-Verne Reynolds

## Suite for Brass Quintet

This Suite was completed in May 1963, and was first performed by the Eastman Brass, for whom it was written,

in July of that year. The titles of the movements are indicative of the character of the music found in each movement. In the *Scherzo*, the upper four instruments are muted much of the time. In the *Arioso*, each instrument has its own solo line to perform. It was the composer's intention to utilize the full resources of the brass quintet – its resonance, dynamic range, tone coloring and technique.

-Verne Reynolds

## Quartet in E-flat Major, Op. 12

Although generally known as String Quartet No. 1, the quartet in E-flat Major, Op. 12, was completed in 1892, the year of Mendelssohn's first trip to England. In this quartet, and in other works of this period, Mendelssohn's great craftsmanship allowed him to exhibit a broad expanse of expression ranging from the dark pessimism of the slow movement to the mystical joy of the scherzo.

Arranging string quartets for performance by brass instruments has no justifying historical precedent. It is the arranger's hope and intention that Mendelssohn's warm beauty and intellectual force will reach the open ears of the listener through the new medium. That the trumpet will ever replace the violin (and vice versa) matters not at all when Mendelssohn's unique elegance gives pleasure and inspiration.

-Verne Reynolds

## Suite Americana

Written in 1977, the *Suite Americana* presents five colorful musical impressions from North, South and Latin America. The brilliant utilization of the technical possibilities of all five

instruments reveals the experienced skill of a performing musician. All the movements of the suite comply in form, rhythm, melodic lines and harmony overwhelmingly with the original dances. *Ragtime*, for example, only distinguishes itself from the original pieces of this category with the purely fabricated melody and the significant treatment of the brass. The same applies to the *Vals Peruano*, a dance originating from Europe, which acquired an alluring agility through syncopation during the course of this century in South America and evolved to one of Peru's most important folk dance contributions. The *Bossa Nova*,

a Brazilian samba refined through the influence of jazz, notably contains the harmony and rhythmical structure of the standards, though its form is classically inspired, just as *Zamba Gaucha*, an extremely romantic South American cowboy song. *Son de Mexico* establishes a combination of two Mexican dances; the slow segment it a Huapango from the Gulf of Mexico, the vigorous and extremely artistic part conforms to a "Son Jaliscience", a dance from the Jalisco province in central Mexico, from which the "Mariachi" music with its dazzling trumpets derives.

-Enrique Crespo

## Eastman Brass

The members of the **Eastman Brass** are all on the faculty of the Eastman School of Music at the University of Rochester. Since its formation in 1964, the Eastman Brass has delighted audiences with its varied and imaginative chamber music repertoire. The ensemble has traveled extensively throughout North America, appearing in prestigious concert series at New York's Alice Tully Hall and Merkin Hall, Chicago's Orchestra Hall, and Houston's Stude Hall. They have also toured Israel and Central and South America. The members of the Eastman Brass have variously appeared with the Rochester, Chautauqua, Chicago, St. Louis, Cincinnati, Baltimore, National, Vancouver, Montreal, Atlanta and Phoenix symphonies. The quintet has been featured on "CBS Sunday Morning" with Charles Kuralt, and was the subject of a thirteen-part series on the American Public Radio. Ever committed to its educational mission, the Eastman Brass has appeared at numerous

conventions of professional societies as well as at leading universities throughout the United States. In March of 2001, an appearance with members of Ottawa's National Arts Centre Orchestra provided the audience in the nation's capital with the rare treat of hearing chamber music combined with the haunting sounds of muted brass and in October 2002 the quintet traveled to Germany where they participated, with resounding success, in the 14<sup>th</sup> German Brass Academy.

Tuba player **Don Harry** was born in Oklahoma. He is full blood Indian belonging to the Delaware tribe and has previously been a member of the Buffalo Symphony Orchestra as well as the Oklahoma Symphony Orchestra. He has been the tuba player for Eastman Brass since 1989 and has been Associate Professor of Tuba at the Eastman School of Music since 1997.



Trombonist **John Marcellus** has been Professor of Trombone at the Eastman School of Music since 1978, as well as Music Director of the Brighton Symphony Orchestra and the Oklahoma Symphony.

**James Thompson**, who was born in Frankfurt, Germany, is Professor of Trumpet at the Eastman School of Music in Rochester. From 1990 to 1998 he played principal trumpet for the Atlanta Symphony Orchestra and for 14 years prior to that was principal trumpet for the Montreal Symphony. In 1979 he won the 1<sup>st</sup> Prize at the Maurice Andre Competition in Paris. He played for the opening of the Olympic Games in Atlanta in 1996 and the premiere performances of

trumpet concerti by Malcolm Forsyth and Glen Buhr.

Horn player, **Peter Kurau**, has been a member of the Eastman Brass since 1990 and Associate Professor at the Eastman School of Music since 1995. In 1991 he was the soloist for the world premiere of Rondo (KV 371) for Horn and Orchestra, a newly discovered and reconstructed composition by Mozart.

Trumpeter **Doug Prosser** grew up in Denver and has played principal trumpet with the Rochester Philharmonic since 1995. He has been Associate Professor of Trumpet and Brass Music at the Eastman School of Music since 1997. ■

## Imagine Perfect Resonance.

A chord is struck, but never fades, sustained forever.



**K**enneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

*For more information on Planned Giving please contact the Development Office of the Faculty of Music by calling 416-946-3145.*

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Students learning from the world's best



Our chamber music program will be the focus of much attention this year, not only on stage but in the classroom as well. For the stage, we have inaugurated this new Monday evening Chamber Music Series. For the classroom, we are working to create a Visiting Chamber Groups program. This program would see five renowned chamber ensembles at the Faculty annually, each for several days of masterclasses, ensemble coaching and a guest performance as part of our Chamber Music Series. The St. Lawrence String Quartet is at present the only chamber group currently engaged by the Faculty of Music as regular visiting artists. We are determined to retain our association with this quartet and secure additional arrangements with one more string ensemble, a piano chamber group (like the Gryphon Trio), one wind quintet, and a brass group.

To learn more about how your financial support can help make this academic priority a reality, please contact Marilyn Brown at 416-946-3145.